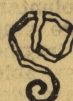


PERRY'S MUSICAL MAGAZINE



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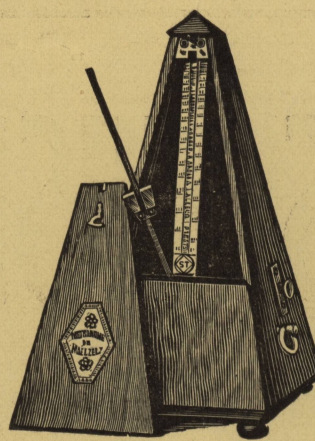
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PERRY'S • MUSICAL • MAGAZINE



50th YEAR

SEDALIA, MO., JANUARY, 1932

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LIVES OF GREAT PIANISTS.

CAMILLE SAINT-SAENS

(Continued From Last Month.)

Of his purely instrumental music we may mention, in chronological order: "Taran-telle," for flute and clarinet with orchestra; "Orient et Occident," a military march; Ballade for piano, organ and violin; Introduction and Rondo Capriccioso, for violin and piano; "Le Rouet d'Omphale," a symphonic poem; Concerto for violoncello in A minor; Sonata for piano and violoncello; Heroic March for full orchestra; Ballade for horn or violoncello and piano, in F; Ballade for flute or violin and piano; Lullaby for piano and violin, in B-flat; "Phaeton," a symphonic poem; "Danse Macabre," for Orchestra, arranged for piano, for one or two performers, and for one or two pianos; also for piano duet, with violin or violoncello; for military band, etc.; Quartet for piano, violin, alto and violoncello; Allegro appassionata, for violoncello and piano; ballade for violin and piano, in C; Suite for orchestra; prelude, saraband, gavotte, ballade and finale; "La Jeunesse d'Hercule," symphonic poem; Ballade for violoncello and piano in D; Concerto for violin in C major; "Suite Algerienne," for orchestra; Concerto for violin, in B minor; Concert piece for violin and piano; "Une Nuit a Lisbonne," barcarolle for orchestra; "La Jota Aragonaise," for orchestra; Septet for trumpet, two violins, alto, violoncello, contra-bass and piano; Hymn to Victor Hugo, for orchestra; Sonata for piano and violin in D minor; "Wedding-Cake," Caprice Valse for piano and stringed instruments; Caprice on Danish and Russian airs, for flute, oboe, clarinet and piano; "Havanaise," for violin and piano; "La Fiancee du Timbalier," for orchestra; etc., etc.

We bear in mind several scores by Saint-Saens which do not appear in the general catalogue of his works. First of all, there is a very fine composition for a military band, which the illustrious musician was good enough to write at my request, in

1868, for the celebration of Hoche's centenary at Versailles. A short time ago I asked Saint-Saens why he had not published this beautiful work, written as a tribute to the memory of the great French general, and which is so full of stirring patriotic sentiment. The composer replied that he did not know what had become of this music since the day on which it was solemnly performed before the statue of Hoche at Versailles. The full score and the orchestral parts have remained undiscovered up to the present time. I may also mention, as among the compositions of Saint-Saens, which are not included in the catalogue of his works, an extremely original, bright and thoroughly artistic work written for several instruments and called "La Carnaval des Animaux." Only one of the animals in this merry carnival has been honored by publication, viz: "The Swan," whose song is interpreted in this zoological symphony by the violoncello.

The works by Saint-Saens for piano solo, duet and for two pianos are very numerous. All of them are vigorously characteristic of the decided and learned style of the master, and are also marked by a certain individuality peculiar to this famous pianist-composer.

It is well known that the composer is one of the most renowned organists in Europe. As might be expected, he has written specially for this instrument, which, figuratively speaking, is the embodiment of all other instruments. We will only mention the Rhapsodies on the Breton canticles; also the "Benediction Nuptiale" and "Elevation et Communion," which are noble works for the King of Instruments.

Saint-Saens succeeded Lefebvre Wely as organist at the Madeleine. Among his church compositions he has composed a Grand Mass for four voices, soli and orchestra; "Tantum Ergo," a Chorus; a "Christmas Oratorio" for chorus, soli and orchestra; Psalm XVIII—"Coeli enarrant" for soli, chorus and orchestra; "Le Deluge," biblical poem for soli, chorus and orchestra; and a Requiem which, with the oratorio "Le Deluge," we include among his best works. There is also a collection of twenty separate motets for the Holy Communion, motets to the Virgin, and other miscellaneous motets.

We may further mention among the characteristic compositions which are not in the religious or the dramatic style—Scene from Corneille's "Les Horaces," for soprano, baritone and orchestra; six Persian melodies, vocal and instrumental (piano); "Les Soldats de Gedeon," double chorus without accompaniment; "Chanson du Grand-papa," chorus for female voices; "Chanson d'un Ancetre," chorus for male voices with baritone solo; "La Lyre et la Harpe," soli,

chorus and orchestra; two choruses with piano accompaniment; "Calme des Nuits" and "Les Fleurs et les Arbres"; two choruses for male voices without accompaniment; "Les Marins de Kermor" and "Les Titans"; "Les Guerriers," chorus for male voices; several other choruses, besides some fifty duets and melodies with piano accompaniment. We abridge the list in order to mention the composer's dramatic works: "Le Timbre d'Argent"; "La Princesse Jaune," comic opera in one act; "Proserpine," lyric drama in four acts; "Etienne Marcel," opera in four acts; "Samson et Dalila," biblical opera in three acts; "Henry VIII," opera in four acts, and lastly, "Ascanio," opera in five acts.

It has been said with truth that Saint-Saens is of all composers the one who differs most from himself, in his dramatic works. We mean by this that he has emancipated himself from the hard and fast lines of any particular school; that he has no system and is guided wholly by his own inspiration, tempered and strengthened by great musical learning. He could, if he so desired, write according to the theories or in the manner of this or of that composer, but he prefers to write as his genius follows its own individual vein, agreeing, no doubt, with his famous colleague and friend, Charles Gounod, that if there are many systems of composition, there are, after all, only two kinds of music; that which is good and that which is bad. His admiration for all the great masters is profound, but he strives to imitate none, this has caused certain critics to subject him to the reproach of eclecticism. He has expressed himself on this point with frank sincerity (for Saint-Saens is a man as well as a musician) in a highly interesting volume entitled "Harmonie et Melodie." After declaring that he had never belonged to any religion in music, he adds: "I claim to preserve my liberty, to like what pleases me and to reject the rest; to believe good that which is good, discordant that which is discordant, absurd that which is absurd. This is precisely what the more ardent disciples of Wagner refuse to concede. They grasp you by the throat and insist that you admire everything Wagnerian, no heed what it may be. With them there is something beyond love of art, the spirit of sectarianism. I am afraid of sectarians, and so keep myself prudently aloof from them."

It was of these Wagnerian critics, who carry their love for the composer of "music dramas" to the point of fanatic intolerance, even of ferocity, that Saint-Saens was thinking when he wrote these lines as well as others that we shall quote presently; and these same critics accused our composer of the crime of refusing to enlist under the banner of the master of Bayreuth. They

sought to crush Saint-Saens in their criticisms of his last great opera, "Ascanio," by saying, not only had he here perpetrated the heresy of adhering to that form of opera which prevailed before Wagner propounded his theories of the "lyric drama," but that he had also forgotten himself so far as to write airs in the Italian style! These amiable censors showed themselves more royalist than the king himself, for as a matter of fact Wagner by no means despised Italian airs; on the contrary, he liked them very much if we may believe what he has said. The following words of the composer of "Lohengrin" are worth remembering: "After listening to an opera by Bellini, that has delighted us, we discover on reflection, that its charm is owing to the clear melody, to the simple, lofty and beautiful song of the Italian composer. To treasure in the memory these delightful melodies is certainly no grave sin. Nor is it a heavier one to pray to heaven, before retiring to rest, that it may inspire German composers with the secret of these melodies and a like manner of using them."

The truth is that in music, as in all other arts, we do what we can rather than what we should most like to do, and he is wisest who is guided by his own genius. The genius of Camille Saint-Saens is so rich in resources that he can safely trust himself and let the spirit work within him as it wills. There are composers, who, forgetting that beauty is inseparable from high art, strive after eminence by seeking originality at any cost, and who do not disdain to make that art harmonious before and beyond all other arts, the art of torturing our ears with music that is *per se* inharmonious. Is not Saint-Saens right when, in speaking of these psychological and hysterical composers, he says with peculiar felicity: "It is certain that we can not work too hard to instil in the public a taste for pleasures of an elevated order; but to offer it what is ingeniously described as 'painful pleasure,' to offer a feast consisting of 'exquisite suffering,' and 'poetic perversion,' merely ends in mortification. When we wish to mortify our souls we do not go to the theatre but to a concert."

We may be asked for the opinion of the composer of "Faust," "Romeo et Juliette" and "Mireille," concerning the composer of "Samson et Dalila," "Henry VIII" and "Ascanio." I am in a position to answer the question. Gounod has spoken of Saint-Saens in connection with his last opera as follows: "That in the lyric drama, music should coalesce with the drama and blend in one harmonious whole is an excellent theory, but only on condition that in this indissoluble union, music shall still be true and beautiful music; otherwise the union is no more than a cruel bondage for one of the arts so joined, and that art is Music. Throughout the works of Saint-Saens we are in communion with an artist who never for an instant forgets or sacrifices his art; everywhere and always is the great musi-

cian present, and everywhere, too, the drama appears before him as a law, not as a yoke. Passions, characters, situations, are felt by him with the same certainty of discernment, whether in song, declamation, recitative, or in the dramatic part which must be played by his orchestra; and all this is an idiom and a form which are musically irreproachable, inasmuch that he has created true and lasting 'morceaux de musique' even where the librettist did not provide the frame-work expected of him."

Were we not limited as to space, it would be a pleasing task to present here a technical and aesthetic analysis of the operas of the French master concerning whom we write thus briefly; but this would carry us too far. Suffice it, from what we have already written, for the reader to form a satisfactory judgment on the instrumental and vocal work of Saint-Saens. In the "Timbre d'Argent," which has something in common with the fable of "Faust," we are in the midst of a musical and chlorographic fantasy. The score is very attractive and well emphasizes a very pretty performance.

"La Princesse Jaune" transports us into the East, where reality seems as a dream. It is a drawing room comedy, the scene of which is laid in a Japanese village, where Dutch tulips grow as rank as does the grass in the fields; where the sky is blue, where everything is full of color and appears smiling, joyous and lovable.

In "Etienne Marcel," the illustrious Prevot des Marchands, we have historical drama, in the civil war waged for the triumph of communal liberties. The rioters force a violent entrance into the Palais de la Cite, and the voices of scoffers are heard alternating with the cries of raving fanatics.

It is terrible, and quite characteristic of the Parisian mind in the troublous times when the streets became one great battlefield. Love, of course, finds its place in "Etienne Marcel," a love gentle and searching. Some of the contrasts are most happy, the choruses are superb, the volume of sound is sublime.

"Samson et Dalila," as is sufficiently indicated by the title, is a biblical opera, almost an oratorio, reminding us of the "Joseph" of Mehul. I was overflowing with enthusiasm on coming out from the representation of "Samson et Dalila." This score and the symphony in C minor are, I believe, the two finest jewels in the crown of this musical king. They are works full of the highest inspiration, of a most sublime cast, wonderfully elaborate in style, and masterpieces in the fullest sense of the word.

"There are but few happy and contented men here below; everywhere grief and care prevail, perhaps your labors may one day be the source from which the weary and worn or the man burdened with affairs may derive a few moments' rest and refreshment. What a powerful motive to press onwards! And that is why I now look back with heartfelt, cheerful satisfaction on the work to which I have devoted such a long succession of years with such persevering efforts and exertions."—HAYDN.

"Mendelssohn and Meyerbeer were amateurs, and yet composers of the first order, because they had taken the trouble to study seriously."—Marmontel.

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In showing our appreciation for the hundreds of new subscriptions we have received in the last few months, we have greatly enlarged the Magazine. While a great many periodicals in the United States have reduced their size in pages and added to their subscription price, owing to the advance in price of paper, we have so far been very fortunate by making advance purchases, thus enabling us to keep our subscription price the same as heretofore.

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MEDITATION RELIGIOSO.

J. OWEN LONG.

8va

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with a "Ped." (pedal) marking and a series of eighth notes. The melody is simple and catchy, with a final measure marked with a flower symbol.

This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The page contains six systems of staves, each with a treble and bass staff joined by a brace. The notation includes various musical elements: notes, rests, and dynamic markings such as 'Ped.' (Pedal), 'pp' (pianissimo), and 'm' (mezzo). There are also asterisks (*) and slurs indicating specific musical techniques or phrasing. The key signature is B-flat major (two flats), and the time signature is 3/4. The notation is written in a clear, elegant hand, typical of the period. The page is numbered '3' in the bottom left corner.

First system of musical notation. Treble clef, key of B-flat major, 2/4 time. The right hand plays a continuous eighth-note pattern. The left hand plays a simple bass line. Pedal markings (Ped.) and asterisks (*) are present. Fingerings 5, 2, 1 are indicated in the right hand.

Second system of musical notation. Continuation of the eighth-note pattern in the right hand. Pedal markings and asterisks are present. Fingerings 3, 4, 5, 5, 4 are indicated in the right hand.

Third system of musical notation. Continuation of the eighth-note pattern. Pedal markings and asterisks are present. A forte (f) dynamic marking is in the left hand. A ritardando (Rit.) marking is in the right hand. Fingerings 5, 1, 2, 3, 4, 5 are indicated.

Fourth system of musical notation. Marked *a tempo*. Continuation of the eighth-note pattern. Pedal markings and asterisks are present. A piano (p) dynamic marking is in the left hand. Fingerings 3, 1, 2 are indicated.

Fifth system of musical notation. Continuation of the eighth-note pattern. Pedal markings and asterisks are present. A forte (f) dynamic marking is in the left hand. Fingerings 5, 2, 1, 4 are indicated.

Sixth system of musical notation. Continuation of the eighth-note pattern. Pedal markings and asterisks are present. A trill (tr) and loco markings are present. Fingerings 1, 2, 4, 1 are indicated. The system concludes with a final chord.

O SUSANNA!

BRILLIANT VARIATIONS

As played in "The Covered Wagon"

By M. W. BUTLER

Con Bravoure

The first system of musical notation is for the piano and bass staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/8. The piano part features several triplet figures in the right hand, starting with a forte (*ff*) dynamic. The bass part provides a steady accompaniment. The system concludes with a *rit.* (ritardando) marking and a repeat sign.

THEME. Dolce moderato

The second system is the beginning of the 'THEME' section, marked 'Dolce moderato'. It features a piano (*p*) dynamic and includes 'Ped.' (pedal) markings with asterisks. The piano part has a steady eighth-note accompaniment, while the right hand plays a melody with some chords.

The third system continues the 'THEME' section. It includes an *8va* (octave) marking above the right hand and 'Ped.' markings with asterisks. The piano part continues its accompaniment, and the right hand melody is further developed.

The fourth system continues the 'THEME' section. It includes 'Ped.' markings with asterisks and an *8va* marking. The system ends with 'R.H.' (Right Hand) and 'L.H.' (Left Hand) markings, indicating the end of the piece or a section.

The fifth system continues the 'THEME' section. It features a forte (*f*) dynamic and includes 'Ped.' markings with asterisks. The piano part continues its accompaniment, and the right hand melody is further developed.

8va.....

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The right hand (RH) begins with a dotted quarter note, followed by an eighth rest and a dotted eighth note. This is followed by a triplet of eighth notes, with fingerings 1, 2, 1, 2 indicated above. The left hand (LH) plays a continuous eighth-note accompaniment. The system concludes with a double bar line and a repeat sign.

The second system continues the piece. The RH has a half note followed by a quarter note, then a half note. The LH continues with eighth notes. The system ends with a 4/4 time signature change and a repeat sign.

p

The third system begins with a piano (*p*) dynamic marking. The RH features a series of eighth-note triplets, each marked with an accent (^). The LH provides a steady eighth-note accompaniment. The system ends with a repeat sign.

The fourth system continues the triplet pattern in the RH and the eighth-note accompaniment in the LH. The system ends with a repeat sign.

8va.....

The fifth system features a trill in the RH, indicated by a bracket and the number 3. The LH continues with eighth notes. The system ends with a repeat sign.

8va.....

The sixth system continues the trill in the RH and the eighth-note accompaniment in the LH. The system ends with a repeat sign.

8va.....

1
Ped. * Ped. * Ped. * Ped. * Ped. *

8va.....

Ped. * f Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

BANJO. Lively

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

MARCH OF THE CHILDREN

NORA NEILL CAULEY

The musical score for "March of the Children" is written for piano in 2/4 time. It consists of six systems of music, each with a treble and bass staff. The key signature has one flat (B-flat). The melody is primarily in the right hand, with a steady bass line in the left hand. Fingerings are indicated by numbers 1-5 above notes. Dynamics include accents (>) and a forte (f) marking. The piece concludes with a final chord in the right hand.

THE BREAKERS.

GRAND FANTASIE DE CONCERT.

M. THEA HAYS.

Allegretto grandioso
Moderato.

mf LH *cres* RH *ff* *8va* *tr* *p* *lento* *Ped.*

Allegretto.

f LH *cres* RH *ff* *8va* *tr* *p* *Lento.* *Ped.*

Andante.

mf LH *LH* RH *8va* RH *LH* *8va* RH *dim et rit* *pp* *8va* *Ped.*

8va *loco* *mf dolce* *cantabile* *andantino* *Ped.* *p* *staccato* *cres* *mf* *Ped.* *8va*

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8va.....

Ped. *Ped.* *p* *mf* *staccato* *Ped.*

Laughing Waves.

Allegretto mf *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *ff* *Ped.* *Ped.*

Ped. *mf* *Ped.* *Ped.* *Ped.* *Ped.* *mf*

Ped. *Ped.* *dim et rit* *Ped.* *Ped.*

8va..... loco

mf dolce cantabile.

a tempo

Ped.

staccato

8va..

8va..... loco

mf

Ped.

staccato.

8va

Largo 8va..... loco

Moaning Waves

mf

ff

Ped.

RH LH RH LH RH LH RH LH

ffz 8va..... loco

mf

Ped.

ffz

8va..... loco

RH LH RH LH RH LH RH LH

8va..... loco

8va..... loco

Ped.

Ped.

RH LH RH LH RH LH RH LH

sva..... loco
ff RH LH RH LH RH *pp* RH LH RH LH
dim..... p
Ped. *ff* ** Ped. ** *Ped.*

Dancing Waves

gaimento
f *Ped.* ** Ped. ** *Ped.* ** Ped. ** *Ped.* ** Ped. **

Ped. ** Ped. ** *Ped.* ** Ped. ** *Ped.* ** Ped. ** *Ped.* ** Ped. **

2
sva..... loco
*Ped. * Ped. ** *Allegretto. Brillante. f* *Ped.*
Ped.

sva.....
staccato *Ped.* ** Ped. ** *Ped.* ** Ped. **

8va..... loco

Ped. staccato

Andante *Passionate.* 8va..... loco

ff Ped. f Ped.

8va.....

ff Ped. ff Ped.

8va.....

ff Ped. ff Ped.

8va.....

ff Ped. f Ped.

[illegible]

First system of musical notation. The treble staff contains a series of chords and eighth notes. The bass staff contains a simple harmonic accompaniment. Pedal markings are present in the second and fourth measures. Asterisks are placed in the second and fifth measures.

Second system of musical notation. The treble staff continues the melodic line with chords. The bass staff provides a steady accompaniment. Pedal markings are present in the first, third, and fourth measures. Asterisks are placed in the second and fifth measures.

Third system of musical notation. The treble staff features a more active melodic line. The bass staff continues the accompaniment. A fortissimo (ff) marking is present in the first measure. Pedal markings are present in the second and fourth measures. Asterisks are placed in the third and fifth measures.

Fourth system of musical notation. The treble staff shows a continuation of the melodic theme. The bass staff maintains the accompaniment. A pedal marking is present in the second measure. An asterisk is placed in the third measure.

Fifth system of musical notation. The treble staff continues with the melodic line. The bass staff provides accompaniment. A fortissimo (ff) marking is present in the first measure. Pedal markings are present in the second and fourth measures. Asterisks are placed in the third and fifth measures.

Sixth system of musical notation. The treble staff concludes the melodic phrase. The bass staff provides the final accompaniment. A fortissimo (ff) marking is present in the first measure. Pedal markings are present in the second and fourth measures. Asterisks are placed in the third and fifth measures.

GOLDEN SUNSET WALTZ.

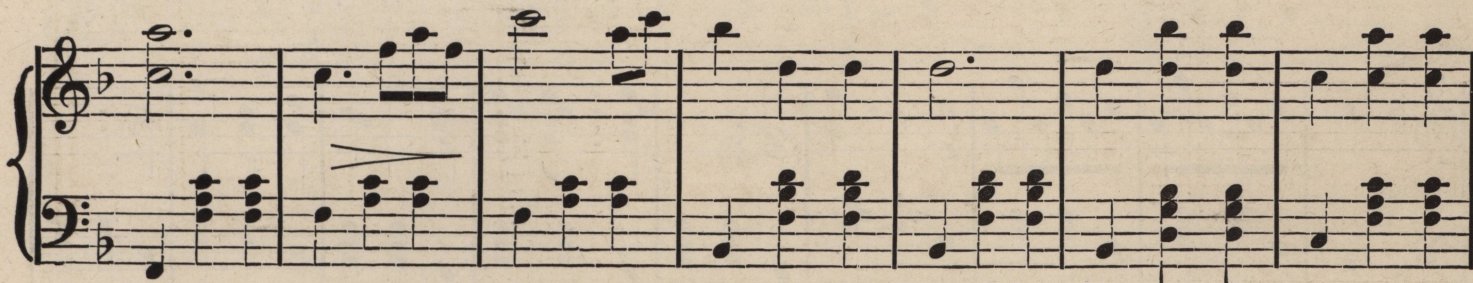
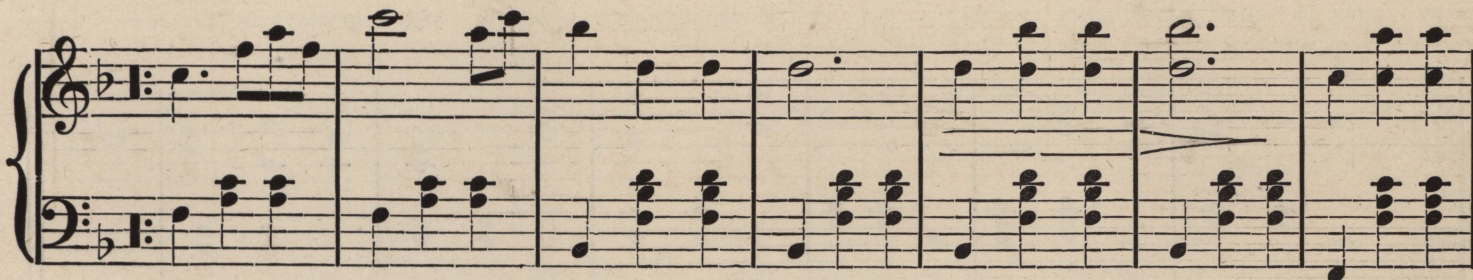
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By E. L. HINKLE.

The musical score is written for piano or cabinet organ in 3/4 time, key of B-flat major. It consists of five systems of music. The first system starts with a treble clef and a key signature of one flat. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The first system includes a forte (f) dynamic marking. The second system includes a mezzo-forte (mf) dynamic marking. The third system includes a 'FINE.' marking. The fourth system includes a 'FINE.' marking. The fifth system includes a 'FINE.' marking.

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SWEET GENEVIEVE.

FOR PIANO OR ORGAN.

M. W. BUTLER

Musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one flat (B-flat), and the time signature is 3/4. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the vocal line.

Lyrics:
 'O Gen - e - vieve I'd give the world To live a - gain the love - ly past! The rose of youth was
 Fair Gen - e - vieve my ear - ly love, The years but make thee dear - er far! My heart shall nev - er

dew im - pearled; But now it with - ers in the blast. I see thy face in ev' - ry dream, My
nev - er rove: Thou art my on - ly guid - ing star. For me the past has no re - gret, What

wak - ing thoughts are full of thee; Thy glance is in the star - ry beam That falls a - long the
 e'er the years may bring to me; I bless the hour when first we met, The hour that gave me

Sum - mer sea. O Gen - e - vieve Sweet Gen - e - vieve, The days may come, the days may go, But
love and theel

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

still the hands of mem'-ry weave The bliss - ful dreams of long a - go. O Gen - e - vieve!

Ped. * *Ped.* * *Ped.* * *Ped.*

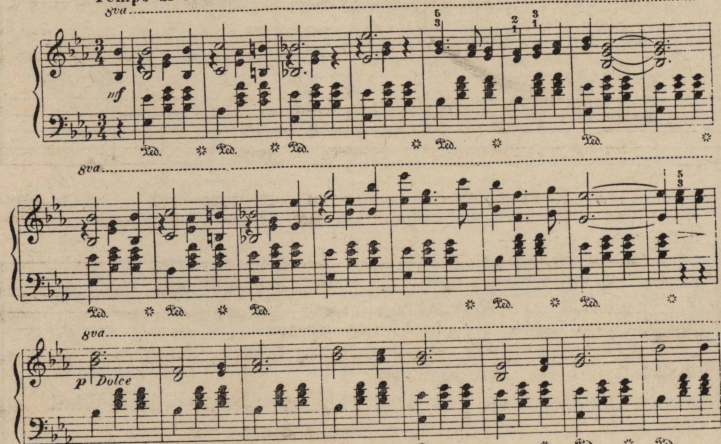
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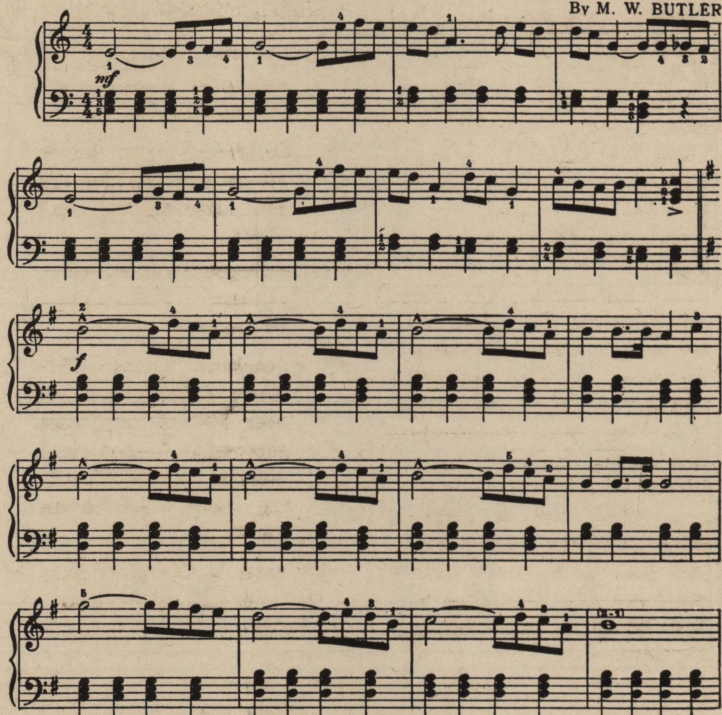
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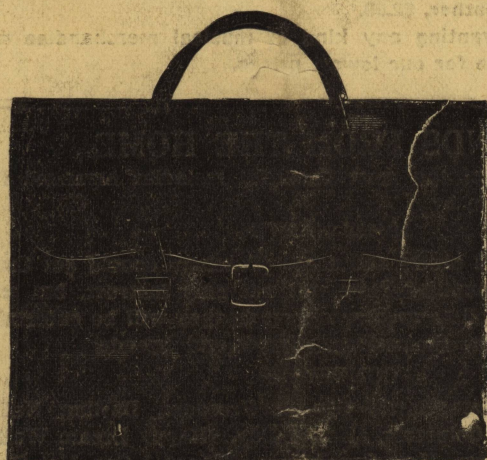
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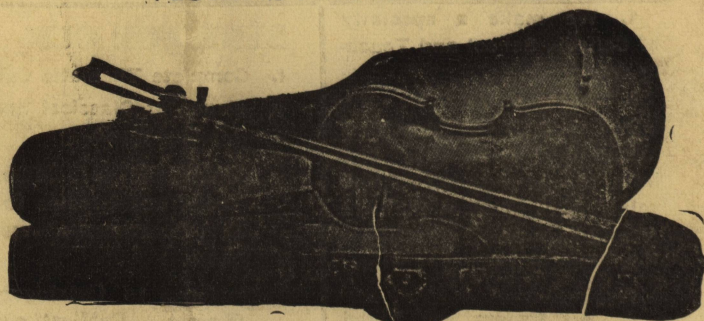
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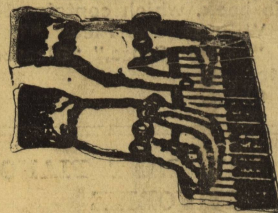
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